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B.M., Vocal Performance
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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1989

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GRADUATE RECITAL SERIES
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SEASON 1988-89
DEPARTMENT OF MUSIC

BETH BAUER, Mezzo-soprano
BM, Central Misosuri State University

Assisted by
WILLIAM WINGFIELD, Piano
DON LIVINGSTON, Harp

Sunday, April 9, 1989 All Faiths Chapel Aud.

2:00 p.m.

A MASTER'S PROGRAM
presented in partial fulfillment of the requirements
for the degree of
MASTER OF MUSIC, VOCAL PERFORMANCE

PROGRAM

Drei Gesänge, Opus 95 — Robert Schumann (1810-1856)
- Die Tochter Jephthas
- An den Mond
- Dem Helden

Le Manoir de Rosamonde — Henri Duparc (1848-1933)
Chanson triste
La Vie antèrieure

"Ebben? ne andrò lontana" **La Wally** — Alfredo Catalani (1854-1893)

Gypsy Songs, Opus 55 — Antonin Dvořák (1841-1904)
- My Song of Love
- EI! Triangle be Chiming
- Here in the Wood
- Songs as Mother Sang Them
- Set the Fiddles Scraping
- The Cliffs of Tatra

"Do not utter a Word", **Vanessa** — Samuel Barber (1910-1981)

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The music of Robert Schumann exemplifies the height of German Romanticism, not only from a musical view but in literary terms as well. [1] Because of his pianistic background, Schumann's works for piano may be considered his strongest; but there is no denying his place in the history of art song. Stylistically, Schumann's Lieder lie somewhere between those of Franz Schubert and Hugo Wolf. Schumann, who was greatly influenced by Schubert, brought to his Lieder a more pianistic conception than previous Lied composers. He brought the piano out of the more traditional accompaniment position. [2]

James Husst Hall, in The Art Song, describes Schumann's songs as follows:

> The central clue to Schumann's style is the combining of all parts into a whole. Any one factor may be observed apart and found to be in its own terms imperfect or incomplete. The most obvious illustration of this is in Schumann's concept of the song not as for voice with accompaniment, but as for voice and accompaniment. Both are imagined at the same moment. Their values are at least equal and often Schumann illustrates the ever growing tendency since Schubert to make the accompaniment emotionally more important than the voice.[3]

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[1]Rey M. Longyear, Nineteenth-Century Romanticism in Music (Englewood Cliffs, New Jersey: Prentice - Hall Inc., 1973), p. 118.

[2]Denis Stevens, editor, A History of Song (New York: W.W. Norton and Company, 1960), p. 245.

[3]James H. Hall, The Art Song (Norman, Oklahoma: University of Oklahoma Press, 1974), p. 61.

Longyear's Nineteenth-Century Romanticism in Music divides Schumann's music into four chronological periods. "Drei Gesänge",op. 95, composed in 1849, falls into Schumann's last period of creativity. While not examples of his finest lieder, they do exhibit many characteristics of Schumann's style and warrant further examination, as does the tragic life of the composer himself. Given to mood swings and an abundance of physical ailments, Robert Schumann led a tragic life. In spite of the trauma in his life, Schumann also experienced many triumphs.

Born 8 June 1810 in Zwickau, Robert Alexander Schumann had a strong literary education. August Schumann, Robert's father, was a bookseller, author and publisher. In 1820, Schumann began eight years at the Zwickau Lyceum, where his aptitude on the piano first manifested itself. In 1826, August Schumann died of an undiagnosed nervous disorder. This happened at the same time as the suicide of Robert's sister, Emilie, and had a profound impact on him.

Schumann entered Leipzig University in 1828, as a law student. The next years were spent trying to convince his mother to allow him to study music. Robert also began living a life full of excesses. Overabundance of spending, drinking, smoking, and sexual activities became Schumann's way of escaping.

Schumann's most influential music teacher was Friedrich

Wieck. While living in Wieck's home, Schumann became acquainted with Friedrich's impressive daughter, Clara. This eleven-year-old girl had a paramount effect on Schumann's life. During these years of piano study, Schumann began experiencing pain in his fingers. Some scholars have attributed this to a mechanical device used to aid his piano playing; however, it is now believed to be the effects of mercury poisoning. Treatments Schumann received for syphilis were to blame, not a finger strengthening device.[4] (In 1959, Dr. Eliot Slater and Dr. Alfred Meyer published a joint paper that accurately described Robert's symptoms; it was titled, "Tertiary Syphilis".) As early as 1833, there were reports of Schumann experiencing periods of sickness and melancholy, and on 17 October he threw himself out of a fourth story window. This incident led only to his fear of heights and he immediately relocated on the ground floor of the same building. The death of his brother in that same year increased his mood swings and fears that he was going mad.

In 1834, Schumann, with a group of friends, founded a weekly musical journal, the Neue Leipziger Zeitschrift für Musik. This endeavor provided him with a new outlet for his literary genius. Schumann defended and critiqued eloquently

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[4]Gerald Abraham, "Robert Schumann," The New Grove Dictionary of Music and Musicians (Sixth Edition, edited by Stanley Sadie, 1980), XVI, p. 834.

music and musical happenings, using pen names Eusebius and Florestan to write opposing views of a composer or musical work.

Schumann's early years were spent mainly with piano compositions. Abegg Variations, op. 1, and Papillons, op. 2 being two of his most outstanding examples. During his second period, (1834 to 1840) Carnaval, op. 9 and Faschingsschwank aus Wien, op. 26, are most representative of his genius. This period was marked by Schumann's desperate attempts to see Clara Wieck, whom he had decided to marry. Clara's father, however, had no intention of losing his star pupil and source of income.

Frequent touring kept the couple apart and Robert's mental state began to worsen. He devised a plan to go to legal courts and petition to carry out their marriage plans. It was not until September of 1839 that Schumann persuaded Clara to sign the affidavit necessary for the petition. Wieck did everything in his power to interfere with the couple's plans. Continued assaults on his characters and slanderous accusations caused Robert to have serious doubts about himself and his talent. Schumann even received a doctorate to enhance his legal position. The courts, after a lengthy battle, decided in favor of Robert and Clara. They were married on 12 September 1840, the day before Clara's twenty-first birthday.

> The marriage between Robert and Clara Schumann was unique in musical history.

> They were drawn together and remained together not only because of common musical experience, mutual emotional dependency, and physical attraction, but because their musical and creative needs complemented each other.[5]

In the following years, Clara became Robert's biggest supporter; she performed most of his works. Clara was happiest when they collaborated, and they did so brilliantly. The year of their marriage marked the beginning of Schumann's third period of composition. Inspired by his new found happiness, Schumann composed five of history's most monumental song cycles: Liederkreis, op. 24 and 39, Dichterliebe, Myrthen and Frauenliebe und-leben. Schumann scholars refer to 1840 as the "year of song". As many as 140 songs were completed during this creative burst.

As 1840 was Schumann's year to compose songs, 1841 and 1842 were dedicated to orchestral music and the latter for chamber music. Alan Walker, in The Great Composers, Schumann, describes Schumann's curious manner of composing as follows:

> If we take a bird's-eye view of his output, curious characteristics emerge: a tendency to compose works in groups or sets. Piano music, songs, symphonies, chamber music. Schumann had what psychologists call a 'cyclothermic' personality. He liked to exhaust himself in one direction, and then seek relief by exhausting himself in another. Consequently, in both life and art, he often seems to be stopping and starting quite arbitrarily.

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[5]Nancy B. Reich, Clara Schumann The Artist and the Woman (Ithaca, New York: Cornell University Press, 1985), p. 103.

> But all that happened is that the creative impulse has gone underground and re-emerged in a different activity.[6]

In 1843, the Leipzig Conservatory was founded under the direction of Felix Mendelssohn; Robert and Clara became instructors there. During these years, Clara's fame increased and Robert's mental health declined. Schumann had a nervous breakdown in 1844. Even listening to music became intolerable for him.

Schumann experienced a surge of health in 1845, but the following year was unproductive. An aural condition he had developed had worsened, and he experienced a continuous ringing in his ears. Upon the death of Mendelssohn in 1847, Schumann experienced another "black period".

With his appointment as Master of the Dresden Liedertafel, Schumann began to compose again. He composed and conducted for the next two years in mediocre health. Schumann became the musical conductor at Dusseldorf in 1849, the beginning of his last period of composition.

His opera Genoveva had its premiere in 1850 and was a moderate success. By 1851 Schumann was developing many problems as a conductor in Dusseldorf. His increasing mental deterioration resulted in his forced resignation. His condition began to manifest itself in slurred speech and

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[6]Alan Walker, Schumann (London: University Printing House, 1976), p. 293.

apathy.

During his last creative period in 1853, Schumann met Johannes Brahms, whom he believed to be a genius. He immediately wrote an article praising the young composer, who was deeply appreciative and remained a loyal friend of Schumann's to the end.

By 1854, Schumann begged Clara to put him in an asylum, but she refused. Following Schumann's unsuccessful suicide attempt (he jumped into the Rhine River), Clara was forced to move him to a private asylum. He suffered from aural affection, a condition by which he heard music constantly, which led to visual hallucinations where angels visited him and dictated tunes to him. He saw tigers, hyenas and believed he was haunted by evil spirits.[7] Though Schumann experienced times of lucidity, he never recovered, and on 29 July 1856 he died.

The poet for Schumann's Drei Gesänge op. 95 is Lord Byron. Translations were completed in German by J. Körner. Eric Sams states that, "Schumann liked the poets to be known to him personally (most of them were) and to share his liberal and agnostic views (most of them did)".[8]

Lord George Gordon Byron epitomized the liberal views that attracted Schumann. Born 22 January 1788 in London,

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[7]Ibid., p. 112.

[8]Eric Sams, The Songs of Robert Schumann (London: Methuen and Company, Ltd., 1969), p. 4.

Byron led a most interesting life. Considered to be one of the greatest English romantic poets, Byron embodied the spirit that Schumann looked for in poets. His works include Beppo, Don Juan, Vision of Judgement and the Hebrew Melodies.

Byron's Hebrew Melodies are from a collection of thirty poems. Schumann chose "Jeptha's Daughter", "To the Moon" and "To the Hero" which he set in December of 1849, during one of his emotional "dark periods". Although Schumann scored these songs for harp, many problems occur suggesting he was not as adept with writing for harp as for the piano. Examples of difficulties for the harpist are abundant and are enumerated in part, below.

In "Jephtha's Daughter", no. 1, Schumann writes repeated notes, which are extremely hard, if not impossible, to articulate on the harp. (Example 1)
Measure 8

Schumann also has many examples of arpeggiations including nine and ten notes, which work well on the piano,

but not on the harp. (Example 2)

Measures 28 and 30

Often problems occur because of too many pedal changes. For instance, in No. 2, "To the Moon", measures two to three require three pedal changes. This is virtually impossible. (Example 3)

Measures 2-3

The long introduction of this Lied also provides another problem for the harpist. Unlike the piano, to have the same duration and fullness in each of the rolled chords, the same number of notes to each is preferable. Schumann, however, writes between four and nine notes making a smooth, even sound essentially impossible. (Example 4)

Measure 2-3 Refer to Example 3

"Jephtha's Daughter" ("Die Tochter Jephthas"), has five verses which are set in a modified strophic form. The key is C- minor and the range is from c'to g" (using classification number 1 of pitch names in the New Harvard Dictionary of Music). Beginning on the dominant, a strong tonic chord is not sounded until the fourth measure. Schumann uses the vocal melody first introduced in measures 3-4 as an accompanimental figure throughout the Lied. (Example 5)

Measures 3-4

Measures 7-8

The melody is marked by leaps of major and minor sevenths. (Example 6)

Measures 8-10

Schumann blurs the cadence with a tag ending on each verse. His use of harmonic progression does not provide a strong cadential feeling before the following verse begins. (Example 7)

Measures 9-10

The Lied modulates through F-minor and G-major but ends in the tonic key of C minor. Verses four and five are somewhat altered, and the melodic line is augmented over

arpeggiations. Verse four modulates through areas of F-minor, D-flat major and G-major, ending in verse five in the key of C-minor. The mood of the song is the love, by Jeptha's daughter, for her father, homeland, and God. The story is based on Judges 11:30-40. The song, to be convincing, must be sung with a strong belief and conviction in God.

The form of "To The Moon" ("An den Mond") is strophic and the melody is altered only to accommodate the changing text from verse one to verse two. The key of G-minor, and the opening descending vocal line effectively sets the melancholy mood.

The range is small, from e'-f". The four-measure introduction is used as an interlude between verses and as a postlude. This is quite typical of Schumann's Lieder. (Example 8)

Measures 1-4

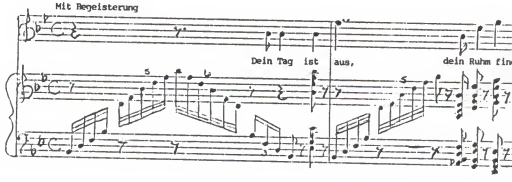
Schumann moves through areas of B-flat major, A-major, G-minor and C-minor before coming back to the tonic key of

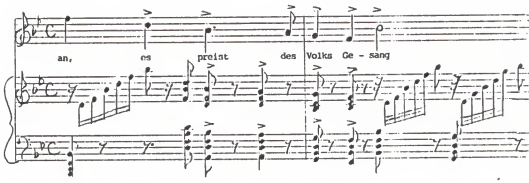
G-minor. Schumann's abundant use of secondary dominants for harmonic variety is seen in the prelude. (Refer to Example 8)

Although Schumann is known for his literary background and his excellent choice of texts, he often modifies, omits, and adds to the text. Schumann repeats "wie kalt" ("how cold") many times, which was not intended by the poet. Text repetition of "o wie du ganz des Glücks Erinnrung gleichst" ("Oh how entirely you resemble fortune's memory") was also added by Schumann.

The final Lied of op. 95, "To the Hero" ("Dem Helden") is also strophic and is in the key of B-flat major. The range is from f' to g", and, like "An den Mond", the vocal line is altered slightly in the three verses to accommodate the text. The music of each stroph modulates from B-flat major to D-minor, C-minor, E-flat major and returns back to the tonic key of B-flat Major. The mood of the song is triumphant, and Schumann utilizes accents to give a strong feeling of declamation. (Example 9)

Measures 1-4





Schumann's characteristic use of piano to complete the melody is used at the end of each verse. The melody line, which climaxes on F, the dominant of the key, is finished in the harp accompaniment, which triumphantly sounds the B-flat. The voice has a strong tendency to want to sing the B-flat, but Schumann saves the note for the piano.

Eric Sams' The Songs of Robert Schumann sums up the composer's music in the following quote:

> Everything that happens in the world affects me, politics, literature, people; I (Schumann) think it all over in my own way, and then it has to find a way out through music. His songs, add Sams, mirror the life of the man and his music. They tell a life story of genius, growth, maturity and decline; they have an unchanging spirit that animates them still.[9]

Henri Duparc, along with Gabriel Fauré did more to immortalize the French mélodie than any other French

[9]Ibid., p. 1.

composer.[10] While both men possessed a unique gift for song writing, Duparc's reputation rests on a much smaller output. His works include a symphonic poem, a nocturne, six piano pieces, a duet, and a handful of songs. Duparc's real genius lay in his fourteen to seventeen songs. The discrepancy in number resulted from Duparc's obsession with perfection which often led him to destroy completed works. Sydney Northcote's The Songs of Henri Duparc contains fourteen completed works while Frits Noske's French Song from Berlioz to Duparc contains seventeen and The New Grove Dictionary of Music and Musicians mentions seventeen with "Recuelliment" listed as destroyed. Nevertheless, for a man that lived to the age of eighty-five, such an extremely small output is both unfortunate and a horrible waste of genius. The reason for Duparc's minute production and retreat from the musical world in the prime of his life has never been fully understood or clarified. His condition has been described as a nervous disease, disorder, affliction, mental collapse, mental breakdown or a neuroasthenic condition that no one has conclusively explained. His affliction, whether mentally or physically derived, prevented him from composing after 1884.

Born Marie Eugène Henri Fouques Duparc on 21 January 1848, Duparc later shortened his name to Henri Duparc

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[10]Sydney Northcote, The Songs of Henri Duparc (London: Dennis Dobson, Ltd., 1949), p. 29.

because a publisher printed it in this abbreviated version. He was sent to the Jesuit College of Vaugirard in Paris where he began his law studies. At the college he met the single most influential person in his career - - César Franck. Franck was unable to develop Duparc's mastery of the piano, but he did recognize his impetus to compose. Duparc was influenced by many great composers - - Bach, Beethoven, Wagner and Liszt, but most important was Franck. Sydney Northcote said,

> There can be no doubt Duparc's training and craftmanship were well-founded and it would be difficult to over-estimate what he and others of his generation owed to the teaching of 'Father Franck'.[11]

Denis Stevens adds,

> Certain elements of Duparc's style were inherited from his master César Franck - a chromatic richness of texture and depth of expression. Combined with this was a very personal melodic gift, and a musical instinct which enabled him to reflect so sensitively the meaning and spirit of the fine poems he chose to set.[12]

Duparc destroyed most of his works, but his first publication was in 1869, "Feuilles volantes", a set of piano pieces. His first five songs, completed in 1868, marked the beginning of works for which he seemed to have an innate sense. Duparc proved that a true union of voice, piano and

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[11]Ibid., p. 20.

[12]Stevens, History of Song, p. 210.

poetry could produce a dramatic work. Sydney Northcote, in The Songs of Henri Duparc, the most complete study of the composer's life and songs, states that Gabriel Fauré and Henri Duparc established the intrinsic quality of the French mélodie as an artistic entity quite as distinctive as the German Lied.[13]

Duparc married Irish Ellie MacSweney on 9 November 1871. The union produced two children, Henri Charles (1872) and Marie Valentin Leon (1874). For a brief time Duparc practiced law, but he continued to compose. In 1884, Duparc composed "La Vie antérieure", his last remaining song, and soon after, in 1885, his condition began to render him unable to compose. Duparc moved to Switzerland hoping to regain his mental stability, but this was not to be. Eventually the family relocated back in France, first in Pau and finally in Mont-de-Marsan where Duparc resigned himself to fulfilling his artistic needs by painting. He also served the community as mayor and displayed a nearly fanatical exercise of religion until his death on 12 February 1933.

The French mélodie was essentially an answer to the German Lied of Schubert. The French translations of these songs were given the musical term mélodie. As French Romantic poetry began to develop, composers began to vary

[13]Northcote, Songs of Duparc, p. 29.

the forms and produce a union of text with the accompaniment. The prevalent French Romance, traditionally a simplistic strophic song, yielded to the more dramatic melodie. The melodie developed into a freer form, which placed its emphasis on superior text and a synthesis of piano and voice. The first example of the melodie was Berlioz's Les nuit d'ete in 1840. Other composers that influenced the development of the melodie were Gounod and Massenet.[14] Frits Noske in French Song from Berlioz to Duparc attributes Fauré and Duparc with the distinction of being the "Great Masters" of the mélodie.[15]

The Parnassiens, a group of poets that headed the poetic reform movement stressed classicism. Northcote states:

> They believed in impersonality; in the refinement and polish of word, phrase rhythm and stanza; in a jewel-like hardness and clarity and vivid colour; and in general, they were far more concerned with perfection of form than with pure feeling or emotion.[16]

The group was organized by Catulle Mendès and Xavier de Ricart and boasted such greats as Gautier, de Lisle, Verlaine, Coppée and Mallarmé.

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[14]Frits Noske, French Song from Berloiz to Duparc, Second Edition, translated by Rita Benton (New York: Dover Publications, Inc., 1970), pp. 25-115.

[15]Ibid., p. 254.

[16]Northcote, Songs of Duparc, pp. 60-61.

Duparc chose only poets from the 'Parnassien School', but his choices were not consistently first-rate poets or works. In short, he was not always discriminating in his choice of poetry; the three poets used for this discussion, Jean Lahor (of "Chanson triste"), Robert de Bonnières (for "Le Manoir de Rosamonde"), and Charles Baudelaire (of "La Vie antérieure") are cardinal examples of the extreme levels of expertise exhibited in Duparc's poets.

The finest of the three was Baudelaire. Northcote discloses the following:

> The consummate art which went to the making of his verse was that of a slow but fastidious worker. His subtle and disciplined technique, his fondness for plastic descriptions and the fixed poetic forms as well as the polished exquisiteness of his diction are all characteristic of Parnassien ideals. But his themes were unique and terrible. For into his poetry he poured all the dark pessimism of his own soul, all the bitterness and agony of his own despair.[17]

Jean Lahor, however, does not merit the distinction of Baudelaire. His actual name was Dr. Henri Cazalis, but he went by the pen-name of Jean Lahor. He took a rather intellectual approach to writing and, other than poetry, his works include travel guides and medical treatises.[18]

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[17]Ibid., p. 64.

[18]Ibid., p. 71.

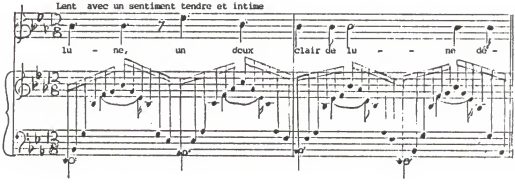
Robert de Bonnières was predominantly a novelist and most likely would never have been set by Duparc if it had not been for their very close friendship. Duparc, Faure and de Bonnières shared an apartment together at one point. Best known for his novel Jeanne Avril, de Bonnières wrote many novels, but only mediocre poetry.[19]

"Chanson triste" ("Sorrowful Song"), Duparc's first mélodie, was composed in 1868 and was originally set for piano; it was later orchestrated. This work was dedicated to the composer's brother-in-law, M. Léon MacSwiney, an amateur singer. The mélodie has a rather large range - - d'-flat to a". Duparc was specific in his tempo and style markings. The mélodie is marked Lent avec un sentiment tendre et intimate ("slowly, with tender and intimate feeling") in 12/8 meter. The key is E-flat major, the original key. The graceful and soaring vocal line is supported by continuous arpeggiated patterns in the piano. Duparc used the one-measure introduction to establish the character and mood of the mélodie. Another characteristic of Duparc is to center around the dominant of the key.[20] (Example 1)

[19]Ibid., p. 72.

[20]Ibid., p. 78.

Measures 3-4



Another trademark of his style is the use of an ascending melodic figure to the dominant at phrase endings.[21] In "Chanson triste" this aspect becomes an important unifying device. (Example 2)

Measure 27 Measures 33-34

Duparc detested loud, unnecessary displays of virtuosity from singers, and, due to the intimacy of the text, the high pitches, though marked forte, should never be operatically conceived but caressed. Duparc begins the second verse in G major, but the harp-like accompaniment continues.

[21]Ibid., p. 78.

In the third verse of the mélodie Duparc adds a melodic countermelody to the florid accompaniment. (Example 3) Measures 21-24

The chromatic changes in the countermelody continue in the last verse as well as Duparc's use of enharmonic spellings during modulatory sections.

"Le Manoir de Rosamonde" was written in 1879 and dedicated to poet Robert de Bonnières. As in "Chanson triste" this mélodie was written for piano but was subsequently orchestrated. The original key is D-minor, and the range is d' to a"-flat. The melodic line has frequent

large skips and is written in declamatory style. The unifying motive of this mélodie is presented in the three-measure introduction. Beginning on the dominant (a favorite device of Duparc's), the piano sounds much like a horn call. When the ascending bass line figure enters rather ominously, the mood of the mélodie is established. (Example 4)

Measures 1-3

Duparc indicates Assez vif et avec force ("quite fast and with force") which stresses the importance of firm declamation to correctly characterize the text. The opening text, "De sa dent soudaine et vorace, Comme un chien l'amour m'a mordu" ("with it's sudden and voracious teeth. Like a dog love has bitten me"), is perfectly illustrated with the horn calls and driving rhythm of the accompaniment. This mélodie is through-composed which enables Duparc to better set the text and allow for the changing mood. With the theme of sadness the music slows, and Duparc marks expressif ("expressive"). The accompaniment becomes chordal and subdued. Sadly, the voice sings "sans de'couvrir, Le bleu manoir de Rosamonde" ("without discovering the blue manor of Rosamund") and the bass line hints of the original ascending

line. The mélodie ends with one final reiteration of the material which ended each section. (Example 5)

Measures 47-54

Finally, "La Vie antèrieure", which was dedicated to M. Guy Ropartz, was originally set for voice and orchestra but was made into a voice and piano version. The last remaining mélodie that Duparc composed was ironically entitled, "Former Life" and is a sad, introspective song. It was almost as if Duparc knew that he would no longer compose, and the last two verses of text seem specifically written

written for him;

> There is, there is where I lived in calm voluptuousness. Amidst the azure, the waves and the splendors, Amidst nude slaves impregnated with scents, Who refreshed my brow with palm leaves. And whose care was bent on fathoming The painful mystery that made me languish.

Duparc uses a large range, b-flat to a"-flat, and marks the tempo Lent et solennel ("slow and solemn"). Set in the original key of E-flat major, Duparc stresses the dominant, hovering around the B-flat. The first two measures of the accompaniment are repeated seven times, while the melody floats above. As the second verse begins, the key moves to E-flat minor and the piano changes to a wave-like arpeggiated pattern - - four in the left hand against three in the right. (Example 6)

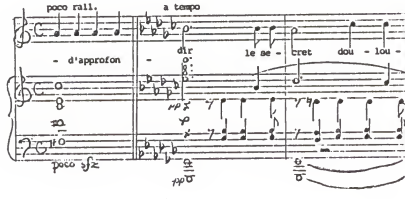
Measures 15-16

Duparc uses the accompanimental pattern here to depict the text; "Les houles, en roulant les image des cieux" ("the surging waves, rolling along the reflections of the skies"). Also characteristic is Duparc's specific markings of tempo and style, "un pleu plus vite mais très peu" ("a little more

fast but very little"). As seen in "Chanson triste" Duparc employs a countermelody that rises above the wave-like piano figures. In measures 23-25 the off-the-beat melody slowly ascends by half-steps and is supported by a B-flat pedal point and the continued wave-like piano figures. Duparc indicates this section to be broadened and intensified little by little. With a harmonic feeling of D-major, the piano interlude continues the countermelody and finishes with a harp-like arpeggiation. The opening of the third stanza is marked broad and full-voiced. In C-major the accompaniment changes to a continuous, chordal sixteenth pattern as the voice declaims the melody. Duparc marks the next section "presque à demi-voix et sans nuance comme en une vision" ("almost to half-voice and without nuance as in a vision"). As the voice slowly rises by half-steps in a triplet figure, the accompaniment maintains a steady, chordal pattern in duple meter. Again, a trademark of Duparc is seen in the chromatic alterations moving from chord to chord. (Example 7)

Measures 38-40

The accompaniment sounds an F-sharp diminished chord, the voice sings a repeated A and moves to G-flat Major, resulting in another enharmonic modulation. (Example 8) Measures 46-48



The mélodie ends in E-flat minor with an extended postlude that embodies the nostalgic mood of the text.

Frits Noske's French Song from Berlioz to Duparc states of "La Vie antèrieure":

> This song displays Duparc's chief merit: that he is not satisfied to make words sing, but translates the poet's very thought and feelings. His genius inaugurates the epoch when the mélodie becomes a preferred medium for the greatest French composers, who confide to it their most intimate and most profound inspirations.[22]

Alfredo Catalani, apart from the great master Verdi, was undoubtedly the most important opera composer of the period preceding the emergence of the verismo school.

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[22]Noske, French Songs, p. 294.

Unlike Verdi, whom he considered to be melodramatic and histronic, Catalani had an inherent sense of flowing lyricism and a sensitivity with none of the exaggerated theatricality of the period.[23] In A Short History of Opera, Donald Jay Grout states:

> ...his melodies are refined and musical, nearly always free of exaggerated pathos, supported by interesting and original harmony in a varied texture and with excellent balance of interest between voice and orchestra...Along with some curious traces of 'Tristanesque chromtaticism' there are experiments in modern devices (parallelism, augmented triads) which anticipate many of the characteristics of Puccini. The robust and vital rhythms are notable, especially in the choruses and dances of La Wally.[24]

Catalani's music foreshadowed that of Puccini and was associated with the Scapigliatura, which was basically a literary and artistic reform movement revolting against the existing conventions. Although his impact on Italian opera has never been truly recognized outside of his native country, his achievements cannot be completely dismissed. Music was not only a profession but a way of life for Catalani. He lived solely for his music and imposed strict musical standards upon himself.

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[23]William Ashbrook, "Alfredo Catalani", The New Grove Dictionary of Music and Musicians (Sixth Edition, edited by Stanley Sadie, 1980), IV, p. 4.

[24]Donald Jay Grout, A Short History of Opera, Third Edition (New York: Columbia University Press, 1966), p. 508.

Alfredo Catalani was born 19 June 1854 in Lucca and was raised in the atmosphere of a long tradition of musicians. His father was the organist of the San Frediano Church, and Catalani studied with him as well as his later studies with Fortunato Magi, who was Puccini's Uncle, at the Paris Conservatory. He studied composition with Bazin and piano with Martmontel. He developed the rudimentary skills of composition before he returned home for military service; however, he was denied entrance because of ill-health. This was the beginning of a life plagued by poor health and professional and personal disappointments.

Catalani returned to Italy and attended the Milan Conservatory. He was introduced to members of the Scapigliatura by Antonio Bazzini, his composition instructor. Catalani was attracted in particular to Arrigo Boito and Franco Faccio. Catalani composed his first dramatic work with text by Boito in 1875 entitled, La Falce.

His first full-scale opera, Elda was commissioned by music publisher Giovanno Lucca in 1876. Catalani continued to pursue Boito for a libretto, as he did his entire career. However, after failed attempts, he chose Carlo D'Ormeville's version of the Lorelei legend. The opera was performed with many revisions in 1880 with little success. Years later, Catalani revised the work and reintroduced it under the title, Loreley. His next opera, Dejaunice was first performed in 1883, but it was hampered by a weak libretto

written by Angelo Zanardini.

In 1885 Catalani's tone poem, Ero e Leandro was composed. Shortly thereafter, Edmea was performed and was his first opera to have any significant impact on the musical world. The libretto by Ghislanzoni was somewhat absurd, but Catalani did achieve some satisfactory musical moments. During a subsequent production of Edmea at the Teatro Carignano in Turin, Catalani met the most influential person of his life and career - - Arturo Toscanini. Conductor Alessandro Pomé was unable to conduct the opera performance, and, under the advice of Catalani, the unknown cellist (Toscanini) with little conducting experience replaced Pomé. Toscanini took over the production at the young age of nineteen. Of that performance, John W. Klein states, "During the rehearsals of Edmea that rare thing was achieved - - - complete harmony between composer and conductor."[25]

"He is a veritable prodigy; his future is assured," wrote Catalani of Toscanini. The composer became so dependent on Toscanini's opinion and companionship that he believed no other conductor could do his works justice.[26]

Catalani's acceptance of a position at the Milan Conservatory in 1886 provided him more financial freedom and

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[25]John W. Klein, "Toscanini and Catalani - A Unique Friendship", Music and Letters, 1967. Vol. 48, p. 215.

[26]Ibid., p. 216.

allowed him more time to compose and promote his works. He retained this position until his death. Extended periods of depression became common-place to Catalani when he chose a German novelette, Die Geier Wally by Wilhelmine von Hillen to set to music.

It contained many absurdities, for example, the heroine dying in an avalanche, but Catalani again was able to transform a weak, loosely-knit story into a lasting, and at times, even remarkable, musical work. Just as it was ridiculous to stage an avalanche, the music rose above the challenges presented. The libretto completed by Luigi Illica lacked, credibility but was superior to his previous collaborations with librettists. John Klein states,

> With La Wally Catalani took a step forward; despite his far-fetched libretto, he attempted for the first time to grapple with the problems of real life. His art had become less hesitant and nebulous than in the fairy tale atmosphere of Loreley, more virile and straight forward. There were memorable moments when drama and poetry exist in almost perfect balance. Toscanini himself never faltered in his profound conviction that Catalani was the most uncompromising, honest living Italian composer, Verdi alone excepted. In his indestructible willpower and undiminished creative energy, the aged composer of Otello was clearly unsurpassable; but Catalani seemed to him more human and idealistic, perhaps fundamentally more of a poet.[27]

[27]Ibid., p. 219.

The La Scala premiere of La Wally in 1882 was Catalani's greatest triumph. Toscanini did much to help promote the composer, but this was not a single-faceted admiration. Catalani never tired in his acclaim and praise for Toscanini. He often took time to promote the young conductor, and out of respect for Catalani and a sincere belief in his works, Toscanini named his eldest son "Walter" for the hero from Loreley, and his daughter "Wally" for the heroine in La Wally.

Alfredo Catalani died in Milan on 7 August 1893. He never married but did have an constant relationship with the wife of Italian composer Benedetto Junck. Teresa Junck was his benefactress but never was as important to him as was his need to compose music. Ironically, Catalani's eulogy was delivered by Guilo Ricordi, who did very little to help advance Catalani's career and was more of an admirer of Verdi and Puccini. He said:

> Silence no doubt is the best proof of the grief and emotion that surround you, oh, poor Catalani; but as I notice that no one is going to bid you the last farewell of the city that both admires and applauds you, then let me do so in sorrow and profound love.[28]

The setting for the aria, "Ebben? ne andrò lontana" ("Well then, I shall go far away") appears as follows in the Definitive Kobbe's Opera Book synopsis:

> Act I Stromminger is celebrating his

[28]Ibid., p. 225.

seventieth birthday. There is shooting, and Gellner hits the target. Hägenbach of Solden would not have thought much of that, says Stromminger, adding that he cares little for the boasts of the individual, who is anyhow the son of his greatest enemy. While Stromminger and Gellner drink, Walter sings a song, which, he says, has been written by Wally. Hägenbach enters, flushed with triumph and holding the skin of a bear he has shot. Stromminger mocks his skill, then insults his father, so that Hägenbach throws Stromminger to the ground.

Wally rushes to protect her father, and recognizes Hägenbach, who does not know her, as the youth she has been secretly in love with for some time. Gellner, who himself is in love with Wally, warns Stromminger that his daughter has fallen for his enemy, and Stromminger tells Wally that she must marry Gellner within the month. Wally tries to persuade Gellner to give her up, but becomes indignant when he seems determined to carry out her father's scheme. Stromminger threatens to throw her out of his house if she does not agree to his suggestion, and Wally retorts that if he does she will go off alone into the snow.[29]

The melody for "Ebben? ne andrò lontana" is adapted from Catalani's "Chanson groenlandaise", an unpublished song of 1876. The range is from e' to b". The aria, marked Andante, begins in E-major with an extended dominant pedal-point. The form is ABA' employing a key relationship of E-major, C-major then returning to E-major. The musical form complements the text.

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[29]The Earl of Harewood, Kobbe's Opera Book (New York: Putnam's Sons, 1987), pp. 547-549.

The "B" section modulates, and the accompaniment changes, helping to establish the slight change in mood. The beginning text is repeated with the return of the "A" section. The "B" section contrasts in key and mood. Catalani often repeats text to stress important words. (Example 1)

Measures 33-38

In performance it is customary to end the aria after the slow half-step rise to the b" on the word "lontana" followed by "e fra le nubi dôr" ("and beneath the golden clouds") which is set syllabically without an underlying accompaniment. Musically, this adaption is dramatic leaving the melody in the listener's ear; textually, it is not as effective. "Ma fermo è il pie! n'andiam...chè lunga è la via, n'andiam" ("But determined is my foot! I must go...for the road is long") is lost, which forfeits the essence of the text and Wally's statement of bravery. The singer must

choose between the dramatic effect of the climactic melodic ending or the importance of singing the unadulterated text which was Catalani's intention. (Example 2)

Measures 48-57

Antonin Dvořák, along with Bedřich Smetana, established the nationalistic movement in Czechoslovakia. Antonin Dvořák can be considered one of the most all-inclusive composers, composing in all musical genres of the nineteenth century. Examples of skillful compositions are exhibited in his symphonies, chamber music, choral works, piano music, operas and song literature. Dvořák composed for the

entertainment of the common people.[30] Music was an integral part of his life and was his profession, but he did not let it completely consume him.

Antonin Dvořák was a modest man, loyal husband, dedicated father, and devout Catholic. A man of humble origins, he never lost sight of the importance of family and an unquestioning faith in God and his homeland.

While his early music owes much to illustrious composers such as Mozart, Haydn, Beethoven, Schubert, Brahms and Wagner, Dvořák, under the influence of Bedřich Smetana and inspiration derived from his fatherland, developed a nationalistic style.[31] His music reflects the influence of his rich heritage. Bohemian folk-songs and folk-dances, such as the "furiant" and "dumky" are employed in his compositions.[32] Although his songs are not considered examples of his greatest genius, some deserve mention. Two of his song cycles, "Cigánské melodies" ("Gypsy melodies") op. 55 and "Biblické písně" ("Biblical songs") op. 99, illustrate some of his finest work in the area of song compositions.

Dvořák was not a great innovator, but neither was his

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[30]Gervase Hughes, Dvořák His Life and Music (London: Cassell and Company, Ltd., 1967), p. 223.

[31]John Clapham, "Antonin Dvořák", The New Grove Dictionary of Music and Musicians (Sixth Edition, edited by Stanley Sadie, 1980), V., p. 772.

[32]Ibid., p. 772.

musical output conservative. His music, while firmly grounded on the strong Viennese classical tradition, was united with a sense of national heritage and contemporary musical happenings to create his own personal style of composition. Through this style, Dvořák intended to provide the ordinary man with pleasure, not to please the learned, "society" type of listener.[33]

Antonin Dvořák was born 8 September 1841 in Nelahozeves. Like his grandfather and father before him, he was expected to become a butcher but at an early age he had aspirations of being a musician. After attending school in Zlonice, where he learned to play violin, viola, piano and organ, and to speak German, Antonin was sent to school at Česká Kamenice. During his language studies to master the German language, Antonin also began harmony studies and organ lessons.

In 1857, Dvořák entered the Prague Organ School, and his studies continued now under the strict guidance of K.F. Pitsch. At that time, Dvořák began playing the viola in the St. Cecilia Society concerts. Because of his peasant upbringing, Dvořák had little money to buy scores, but a close friendship developed between Dvořák and Karel Bendl, which solved his problem. Bendl allowed Dvořák free access to his copious scores and piano.

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[33]Ibid., pp. 771-72.

To make ends meet after graduation, Dvořák began touring with a small band, that played in restaurants and for balls. In 1862, this band became the basis for the Czechoslovakian National Theatre Orchestra. During Dvořák's nine years as principal violist with this group, two significant events occurred. The first was his initial meeting with Smetana in 1863, and the second was meeting Josefa Čermáková. Supplementing his income by teaching enabled Dvořák to meet and fall in love with Miss Čermáková. His affections were not returned, and soon he transferred his attentions to her younger sister, Anna. Anna was an aspiring singer with the National Theatre, but her father refused to allow her to marry Dvořák. He continued to rely heavily on his teaching income, and in 1873, with the death of Jan Čermáková, Anna's father, Anna and Antonin were married.

Slowly over the next few years Dvořák began to make a name for himself. He became the organist at St. Adalbert's in Prague. Some of his compositions, "Hymnus: Dědicové bílé hory", a cantata, and Symphony in E flat Major, both had their first performances. In 1875, Dvořák entered fifteen compositions for the State Stipendium which was established to assist financially needy, talented composers. He received 400 guldens and subsequently won again in 1876 and 1877. The deaths of his first three children completely clouded the jubilation Dvořák felt over his emerging

recognition. Though not uncommon, the deaths of Josefa (two days old), Otakar (three years old) and Ruzena (one year old) sent Dvořák into deep depression.

By 1878, with the publication of a few of his compositions and favorable reviews in Berlin, Dvořák began again in earnest to compose. As many great composers before him, Dvořák became preoccupied with the acquisition of a good opera libretto. Dimitrij, first performed in 1882, was his most successful opera to date. Johannes Brahms, whom Dvořák had first met in 1878, became one of his finest exponents. His great interest in Dvořák's music helped the young composer.

Although attempts were made to persuade Dvořák to move to the more culturally-oriented Vienna, Dvořák felt he should stay in his own country; and he did not care for the condescending attitude of the Germans toward the Czech people. In 1883, Dvořák conducted a performance of "Stabat Mater" in London, and the reception was very enthusiastic. In the years between 1884 and 1892, he was busy with commissioned works, conducting at home and abroad and raising his children, which numbered six by 1888.

In June of 1889, Dvořák was awarded the Austrian "Iron Crown" by Emperor Franz Josef. This award was one of many bestowed on Dvořák in the coming years. During 1890, he visited Moscow and St. Petersburg. Although his friend Peter Tchaikovsky greeted him warmly, the public was less

enthusiastic. Later that year, Dvořák was elected a member of the Czech Academy of Arts and Sciences. In January of the following year he began teaching at the Prague Conservatoire. Dvorak was also paid tribute with an honorary Ph.D. from Czech University and an honorary Doctor of Music from Cambridge.

1892 was an eventful year for the Dvořák family. Dvořák accepted a position from Mrs. Jeannette Thurber to head the National Conservatory of Music in New York. Following a farewell tour of Bohemia and Moravia, Dvořák, his wife, and his eldest children Otilie and Antonin, left for America. His duties included teaching composition, which he thoroughly enjoyed, and conducting choir and orchestra. Dvořák was dismayed by the lackadaisical attitude of the orchestra students, and his demanding, stern attitude did not please many of the wealthy society-conscious parents. Throughout his life, he fostered a love for trains and oddly enough, pigeons. He found that New York provided the opportunity for hours of pleasure for both his hobbies. Frequent excursions to Central Park allowed him to watch the pigeons and to investigate the railway system.

Dvořák and Anna eventually sent for the rest of the children during the summer of 1893, and the entire family toured the midwestern United States. The Dvořák's visited Czech settlements in Iowa and Nebraska, went to the World

Exhibition in Chicago, and toured the State of New York. While in Spillville, Iowa, Dvořák met some Algonquin Indians and was intrigued by their music. Dvořák had already been preaching the importance of native black music in America, and now the native American's music made an equally important impact on him. He felt young American composers should turn their attention to native music for the basis of their compositions. After the summer's vacation, Dvořák resumed his position in New York and concurrently received word that he had been elected a member of the Berlin Academy of Fine Arts.

In 1894, Dvořák moved his family back to his Bohemian homeland and was content to attend mass, play organ, and commune with his pigeons. Reluctantly, in October, Dvořák, Anna and their son Otakar returned to the United States to finish his directorship at the Conservatory. He was made an honorary member of the Philharmonic Society and was pleased by the continued success of his "Te Deum" and Symphony From the New World. However, Dvořák's homesickness became overwhelming, and he once again moved home. He later corresponded with Mrs. Thurber to inform her, due to family reasons, he would not return to New York. Instead, he accepted a professorship at Prague University where he was content and turned his thoughts toward the composition of tone poems.

In 1896, Dvořák visited London for the final time and

also stopped in Vienna to talk with Brahms. Brahms attempted to convince him to move to Vienna and teach at the Conservatory, but Dvořák, while happy to travel abroad, could not be persuaded to move from his homeland. In 1897, he became an honorary member of the Gesellshaft der Musikfreunde in Vienna and was appointed a member of the Austrian State Commission for Music. The death of Brahms greatly saddened Dvořák; his many honors did little to lift his melancholy mood. However, in 1898, he received the gold medal, per litteris et artibus, an honor that only one other musician had received - - Brahms.

The rest of Dvořák's composing was centered around opera. Rusalka which had its premiere 31 March 1901 at the National Theatre was his greatest opera success. In 1901, he was elected a member of the Austrian House (the equivalent of the British House of Lords). In honor of his sixtieth birthday, the National Theatre performed a cycle of his operas including; The Pigheaded Peasants, The Peasant a Roque, Dimitrii, The Jacobin, The Devil and Kate and Rusalka. Dvořák's last work, an opera, was not well received. Armida had its premiere performance on 25 March 1904. Dvořák's failing health had begun to affect him more and more. Taken to complete bedrest, he made a recovery by May and was looking forward to a performance of The Spectre's Bride (his daughter Magda was to sing the leading role), when he collapsed during a meal and died. Antonin

Dvořák died 1 May 1894 of arterio-sclerosis.[34]

Dvořák's Gypsy Melodies op. 55 were composed in 1880. The text by Alfred Heyduk is in Czech. Dvořák set German translations instead of the Czech verse. The cycle was dedicated to Gustav Walter, a leading tenor with the Vienna Court Opera and a native-born Bohemian. Many stylistic traits are employed in the cycle, and it is considered by Dvořák scholars Alex Robertson (Dvořák) and Gervase Hughes (Dvořák His Life and Music) to be his best endeavor in the song genre. Many characteristic patterns develop in Dvorak's approximately fifty solo songs, and this cycle exemplifies many of these. In the Gypsy melodies he shows a strong preference for strophic or modified strophic forms. Striking is his use of dance-like rhythms, chromatic descending and ascending lines, beautiful folk-like melodies and alterations between major and minor mode.

"My Song of Love" ("Má píseň zas mi láskou zhi") is the first song of the cycle. The range is from d' to g"; the tempo is marked Moderato, and the meter is 4/4. The form is modified strophic. The characteristic descending rhythmic motive in the introduction is quite successfully used as a unifying device.

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[34]The biographical material is derived from the New Grove article and the most complete book discussions by Gervase Hughes and Alec Robertson.

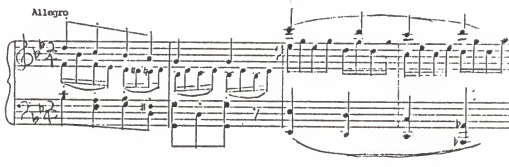
(Example 1)

Measures 1-3

The tonic key is G-minor. Dvořák moves to G-major for the second verse and back to minor for the final verse. The second verse is also melodically altered with the addition of passing tones. The melody line of the last verse is nearly exact, altered slightly only to set the new text. Dvořák does alter the accompaniment, using many rolled chords, but again reiterates the introduction in the postlude.

"Ei! Triangle be Chiming" ("Aj! Kterak trojhranec můj prerozkošně zvoní"), the second song of the cycle, is in duple meter and is marked Allegretto. The form is modified strophic with a coda, and the range is from g' to a". The first verse begins after a two-measure opening and requires the voice to exclaim the word "Ei". From the key of G-minor, Dvořák moves to E-flat major then to G-major. Dvořák employs a descending line in the bass and folk-like rhythms in the upper hand. (Example 2)

Measures 5-8

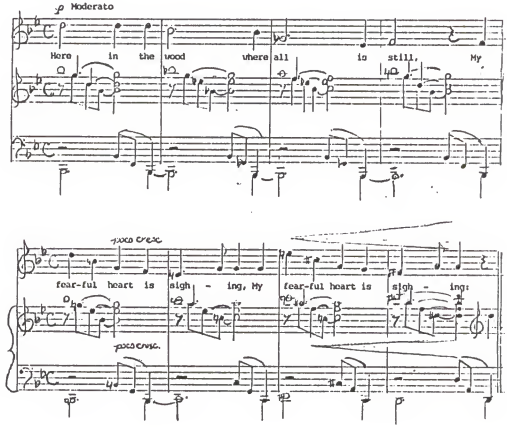


The second verse begins in G-minor but is slightly altered and moves to the key of B-flat major, the relative major. The coda begins with two measures of new melodic material but quickly uses repetition of the material used to begin each verse, followed by an ornamental melodic figure. The coda begins in B-flat major, moves to the relative minor, G-minor, ending with a raised-third.

The third song, "Here in the Wood" ("A les je tichý kolem kol"), is also modified strophic and has a more lyrical melody than the preceding songs. The range is from d' to g"; the tempo is marked Moderato, and the meter is 4/4. Dvořák maintains the same accompaniment through both verses but alters the melodic line to express the change in mood and text. The two-measure introduction begins in B-flat major, passes through G-major, G-minor, C-minor, and ends on a half cadence in G before returning to the tonic key of B-flat major. Again, Dvořák's use of chromatic

descending lines is seen, as well as melodic sequences in the vocal line. (Example 3)

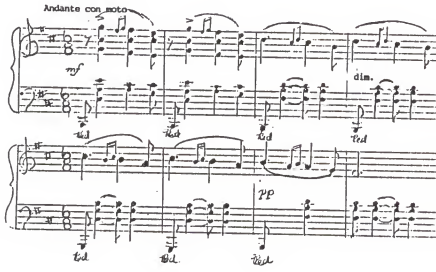
Measures 3-10



"Songs as Mother Sang Them" ("Kydž men stará matka zpivat učivala") is the best known of the cycle. The form is modified strophic, the tempo is Andante con moto, and the key is D-major. Dvořák wrote the accompaniment in 6/8, while the voice is in a duple meter. This gives the song an interesting rhythmic pull and provides a challenge for the singer. In two-measure sections, Dvořák alternates from V in D-major to i in B-minor to IV in D-major to i in B-minor

and ultimately rests on tonic. The eight-measure introduction is based on a series of sequences. (Example 4)

Measures 1-8



Sequential material also occurs when the voice begins. (Example 5)

Measures 9-16

The song modulates through A-major and uses a characteristic chromatic bass line. The melody in the second stanza is slightly ornamented and builds to a beautiful melodic climax on the text, "While my children round me, Gladly all those same old songs are learning".

"Set the Fiddles Scraping", ("Struna naladěna hochu toč se v kole"), is a lively song, much like the second of the cycle. The form is strophic, but Dvořák adds a five-measure codetta. The range is an octave a'-a", the meter is 2/4, and the tempo is marked Allegretto. Dvořák's four-measure introduction shows his characteristic rhythms, and when the voice enters, the melody introduced in the accompaniment is now repeated in the vocal line. (Example 6)

Measures 3-6

The harmony moves from D-minor to the relative major, F-major, to A-minor, the dominant of the tonic key, back to F-major and finishes in the tonic, D-minor. Dvořák's eight-measure interlude incorporates the initial introduction with a passage of descending melodic sequences based on the "A"

theme. The second verse is set like the first, but is marked Poco meno mosso. There is another four-measure interlude which is a repetition of the previous interlude. Dvořák employs a codetta centered around the dominant. This adds a climactic feel for the lively song and the voice. Dvořák cadences in the tonic key. (Example 7)

Measures 45-50

The sixth song of the cycle, "Flowing Sleeve and Trouser",("Široké rukávy a široké gate"), is much like the second and fifth songs, and a decision was made to omit it from my program. Briefly, the song is ABA form, the range is e' to g"; the tempo is marked Poco allegro, and the meter is 2/4. The tonic key is A-major, and the first and third verses are set the same, allowing for minor alterations for the final cadence. The melody of the second verse is quite different, while the accompaniment maintains its basic style.

The final song, "The Cliffs of Tatra", ("Dejte klec jestřábu ze zlata ryzého"), utilizes a modified strophic

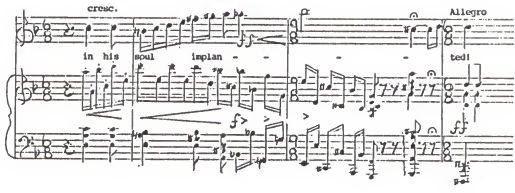
form. While the melodies are the same, except for the final cadence, the piano accompaniments are varied. The tempo is Allegro; the range is from f' to b-flat", and the meter is 6/8. The tonic key is D-minor, but in the introduction, Dvorak alternates between the dominant V to a major I and then back to a dominant but this time moves to a minor i chord. (Example 8)

Measures 1-4

The accompaniment of the first verse doubles the voice line, but in the following verses Dvořák maintains the harmonic scheme while varying the accompaniment. The harmony moves to F, the relative major, and the verse cadences on the dominant, a half cadence. The interludes are reiterations of the prelude. The second verse accompaniment employs the characteristic chromatic descending line and essentially a written-out trill. The interest of the third verse lies in the climactic melodic ascending line to the high B-flat. The extended melodic line allows for a beautiful climax, not only for the song

but also for the cycle. (Example 9)

Measures 37-40



Samuel Barber's Vanessa is considered to be one of the first successful American operas. Its premiere performance was held at the Metropolitan Opera House in 1958, and exemplified Barber's sensitivity to dramatic situations and adept handling of melodic lines.

At a time when most composers were venturing into the "new" techniques of the era, Barber maintained a tonal basis with melodies dictated by dramatic situations. His melodies embodied dramatic situations, from soaring line to disjunct melody with large registral leaps. He is classified as a neo-Romantic by most scholars but this label seems to best describe his early works. A more precise statement would be that Barber preferred to compose in traditional forms and techniques while adapting them to his own personal

statement.[35] The New Grove Dictionary of Music and Musicians quotes Barber as saying,

> [When] I'm writing music for words, then I immerse myself in those words, and I let the music flow out of them. When I write an abstract piano sonata or a concerto, I write what I feel. I'm not a self-conscious composer...it is said that I have no style at all but that doesn't matter. I just go on doing, as they say, my thing. I believe this takes a certain courage.[36]

Born on 9 March 1910 in West Chester, Pennsylvania, Samuel Barber had a privileged childhood. Barber's father was a physician and his mother, a gifted pianist. Though he was encouraged to lead a "normal" childhood, Barber had an unquenchable desire to be a composer and musician. He reacted to his parents' attempts to sway his attention elsewhere by leaving the following note on his mother's dressing table:

> To begin with, I was not meant to be an athelet [sic] I was meant to be a composer, and will be, I'm sure... Don't ask me to try to forget this...and go and play football - Please - Sometimes I've been worrying about this so much that it makes me mad! (not very).[37]

Barber's musical interests were fostered by his Aunt Louise Homer and her husband Sidney - - she a famous

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[35]Richard Jackson, "Samuel Barber" The New Grove Dictionary of Music and Musicians (Sixth Edition, edited by Stanley Sadie, 1980), II. p. 135.

[36]Ibid., p. 135.

[37]Nathan Broder, Samuel Barber (New York: G. Schirmer, Inc., 1954), p. 9.

contralto and he, a composer. In 1924, while Barber was still in high school, he became a charter member of the Curtis Institute where he studied piano with George Boyle and Isabella Vengerova, composition with Scalero and conducting with Reiner. During this time, he developed the desire to sing, and entertained thoughts of a professional singing career. He studied with Emilio de Gogorza and John Braun, in time developing a lovely baritone voice. He even recorded his "Dover Beach" for soloist and string quartet. Perhaps his vocal training led to his idiomatic settings for voice.

In 1928, Barber received the Bearns Prize for his Violin Sonata. This began a long succession of recognitions and awards for his work. In 1932, he won the American Prix de Rome and a Pulitzer Traveling Scholarship for his Sonata for Violoncello and Piano. He then undertook a walking tour of Europe with his good friend Gian Carlo Menotti. In 1933, Barber won a second Bearns Prize for his Overture to The School for Scandal. He completed his First Symphony and the String Quartet while he was in Europe. Barber's inspiration was sparked by a meeting with Arturo Toscanini and his career subsequently advanced with a premiere of his First Essay for Orchestra and Adagio for Strings (arranged from the second movement of his String Quartet) by the NBC Symphony Orchestra, directed by Toscanini.

The following year Barber took a position at the Curtis

Institute. He taught conducting, orchestration and conducted the choir. He was never fond of this position because it took time away from his composing.

In 1943, Barber was inducted into the Army and later assigned to the Army Air Force. Although his position was clerical, he essentially became the "house composer". Barber composed Commando March for Band and the Second Symphony (which was later revised to remove programmatic war sounds) while he was still in military service.

After the war ended in 1945, Barber composed mostly in his Mount Kisco, New York, home purchased jointly with Gian Carlo Menotti. This shared retreat was dubbed "Capricorn" by the two composers and became Barber's inner sanctuary. It was there that Barber escaped fast-paced New York and composed peacefully. Barber's many compositions during these years included Knoxville: Summer of 1915 for Soprano and Orchestra (1948), "Hermit Songs" (1952-53), and "Prayers of Kierkegaard" (1954), for Soloist, Chorus and Orchestra.

1958 was a very significant year for Barber. It was the year of the premiere performance of his first opera, Vanessa. The four-act opera, under the direction of Dimitri Mitropoulos, with the lead role performed by Eleanor Steber, was a great success. Barber collaborated with long time friend and librettist Menotti. Howard Taubman, in a review for the New York Times said of Barber,

> ...He unbends and allows himself a waltz, a country dance, a hymn, a genial

> aria or two. In the final scene he writes a grand quintet, a full blown set piece that packs an emotional charge and that would be a credit to any composer anywhere today. It is wonderful to behold: By the time he has reached the last act Mr. Barber has learned to write for the lyric theatre with perception and impact. For a man of forty-seven whose work has been largely in absolute music this is an impressive achievement.[38]

Vanessa won the Pulitzer Prize for Music in 1958. A Hand of Bridge, a nine-minute chamber opera was the only other Barber-Menotti collaboration.

Following another Pulitzer Prize for his Piano Concerto, 1962, Barber was commissioned by the Metropolitan Opera to compose another opera. The opera was written for the opening of the new opera house in Lincoln Center.

Antony and Cleopatra (1966) was not successful, although fault lay primarily with the opera's production and not with the music. Franco Zeffirelli served as designer, director and librettist for the opera. The production was overdone, too elaborate and was referred to as a "spectacle".[39] It completely overshadowed Barber's music. Antony and Cleopatra was performed in 1975, after extensive revisions, at the Julliard Theatre.

Some of Barber's later works include: "Four Songs" op.

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[38]David Ewen, Composers Since 1900 A Biographical and Critical Guide (New York: H. W. Wilson Company, 1969), p. 31.

[39]Jackson, "Barber," The New Grove, II, p. 134.

45 (1973), "Third Essay" op. 47 (1978) and "The Lovers" for baritone, chorus and orchestra (1979). In 1980, for his seventieth birthday, Barber was honored by First Lady Rosalyn Carter with the Wolf Trap Award. He also received the prestigious MacDowell medal that year.

Barber suffered from cancer during the last years of his life, and composing became more and more difficult for him. He was hospitalized repeatedly before his death in his New York City apartment on 23 January 1981.[40]

Gian Carlo Menotti, born 7 July 1911 in Italy, was Barber's close friend. The two men spent a great deal of time together but collaborated on only two works, the most impressive being Vanessa. Menotti was a fine musician and wrote his own librettos. He was heavily involved in his own works and had only limited time to collaborate with Barber. An impressive list of Menotti's operas includes The Medium (1947), The Consul (1950), and Amahl and the Night Visitors (1951). The Consul received the most acclaim of Menotti's operas and won the Pulitzer Prize in 1950.

The setting for Vanessa is Vanessa's country home in a northern country around 1905. Vanessa, some twenty years earlier, had had an affair with a married man named Anatol. She retreated to her childhood home after the affair ended

[40]The biographical discussion is derived chiefly from the New Grove article and from Broder's Samuel Barber, still the most complete monograph about Barber.

where she attempted to suspend time by covering all portraits and mirrors, while awaiting her lover's return. Erika, Vanessa's niece, helps prepare for Anatol's return as the opera opens. Vanessa has received a letter renewing her hope that she will once again experience her lover's touch. Vanessa's mother, the Baroness, also awaits the arrival of Anatol, but in silence. The Baroness has maintained this silence since Vanessa first returned home after her affair with Anatol.

Anatol supposedly arrives and his silhouette is seen in the doorway. Vanessa instructs Erika to leave and asks the figure she believes to be Anatol to stay where he is. The figure, however, is Anatol's son. He stands in silence as she sings, "Do not utter a word". It is not until she finishes her aria and Anatol sings, "Yes I believe I shall love you" that Vanessa realizes it is not her beloved Anatol. She begins to faint and Erika helps her upstairs to bed.[41]

Barber chose the name "Vanessa" for the title role of the opera not from a literary source, but from a book he found titled, How to Name Your Child. The meaning of Vanessa was listed as coming from the Greek word "phanes" meaning butterfly.[42]

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[41]Bruce Beatie and Rita Beatie, "Samuel Barber's Vanessa: The Sounds of Silence," (NATS Bulletin, 1979), Vol. 35, p. 16.

[42]Ibid., p. 17.

The musical form of Vanessa's aria is ABA'. The "A" section is in F-sharp minor, the "B" section in the relative minor A and the return of the A material brings the return of F-sharp minor. Following the end of the A material is a transition section which begins in D-sharp minor and finally cadences in F-sharp major, suggesting a third relationship. Following this is Anatol's monotone reply, "Yes I believe I shall love you," with no break in the music. To embody Vanessa's hysterical state, the music modulates to E-flat minor in a two-measure interlude. The last section is set in an arioso style portraying Vanessa's distraught state when she realizes that Anatol is an imposter. When she sings, "Help me, help me upstairs, I think I shall faint," Erika helps her upstairs and Anatol (the son) is left alone. The music at this point flows into the next dramatic confrontation between Erika and Anatol.

The range of the excerpt is two full octaves from b' to b". Barber utilizes the entire two octaves for his composition often writing long ascending and descending instrumental-like lines. (Example 1)

Measures 17-19

Measures 34-39

The most prevalent unifying device is used first by the voice (chromatic nota cambiata figure). (Example 2)

Measures 1-2

This germ cell is used continually in the voice and accompanimental lines and is at times fragmented, augmented, rhythmically altered, and used as a chromatic ostinato figure.

(Example 3)

Measures 24-25

Measures 37-40

Measures 47-48

Measures 57-58

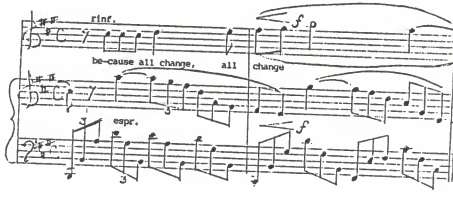
The "B" section, which is fast and agitated, finds Vanessa reminiscing about the past. As the tension builds textually with Vanessa singing, "All this I have done for you," the bass line begins a chromatic ostinato figure based on the germ cell motive.

(Example 4)

Measures 40-42

Tension builds and the upper line begins a chromatic ascent, and finally the accompaniment bursts upon a F-major chord. The A' material is altered slightly to enable the change of text from the A section to be carefully set. Close attention to the text setting is a trademark of Barber's style. He uses the original vocal line in the accompaniment to allow him to build the characteristic sweeping long line to the b" as Vanessa sings, "because all change, all change." (Example 5)

Measures 68-69



The final section of the excerpt is in arioso style. Vanessa, nearly hysterical, sings, "I do not know him, I never have seen him, Have him put out of my house." Barber repeats the melody line ascending a half-step further each time, three times to build the dramatic intensity. Finally, overcome by the traumatic realization of the situation, Vanessa nearly faints and has to be helped upstairs.

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SCHUMANN: THREE SONGS FOR VOICE AND HARP
Opus 95

I. Jephtha's Daughter

When the country, o father, when God demands the death of your daughter, your promise has delivered us from the enemy; pierce me, I stand ready!

And the voice of complaints is mute; my work in the mountains is over! If the hand that I love will bless me, death can indeed not be painful to me.

And I swear this to you truly and well, that my filial blood is as pure as the blessing which, streaming, it implores, as likewise my last prayer here below.

If Jerusalem's virgin complains, may the judge and the hero not be despondent! The triumph came to them through me, and my father and homeland are free!

When the blood that you gave me has flowed forth from her whom you loved, and the voice has died away, think of me who accorded glory to you, and forget not that I died smiling.

II. To the Moon

Sun of the sleepless, melancholy star!
Your tearful gleam trembles afar;
You reveal the night, which yields not to you ---
O how entirely you resemble fortune's memory!

Thus light of bygone days shines since long ago;
It shines, but it's feeble light does not warm ---
Grief sees well the star's countenance,
Sharp, but far away; so clear, but oh! how cold!

III. To the Hero

Your day is finished, your glory begins: the people's song praises you, High One, on victory's path; your sword in the enemy's distress; all the deeds that you have done --- they shout to you freedom's thanks!

And if you fell, so long as we are free, you should not see death; your blood, so noble, pure and true, dare not go to earth --- it flows anew in our veins, that your spirit might blow in us!

May your name be the signal to the army; it prepares itself for combat, and virgins make it known in a chorus that our hero grows pale! Your mark elicits no tear; we do not lament for you!

"Well Then, I shall go far away"

Well then, I shall go far away
like the echo of the pious bell...
yonder, in the white snow,
yonder, beneath the golden clouds...
There, where hope is sorrow and regret!
From the happy home of my mother
I, Wally, am going far away
and perhaps will never return and
see it again.
But determined is my foot!..
I must go...for the road is long.

"Sorrowful Song"

In your heart sleeps a moonlight
A sweet moonlight of summer,
And to escape from importunate life
I will drown myself in your light.

I shall forget past sorrows
My love, when you cradle
My sad heart and thoughts
In the loving calm of your arms.

You will take my poor head
Sometimes on your knees
And you will say a poem (a poem)[1]
Which seems to speak of us.

And from your eyes full of sadness
From your eyes, then, I shall drink
So many kisses and so much love
That maybe I shall be cured.

"Rosamond's Manor"

With its sudden and voracious tooth,
Love, like a dog, has bitten me.
Go, follow my shed blood,
You will be able to follow my track.
Take a thoroughbred horse,
Set out, follow my arduous way,
Bog, or hidden path,
If the journey does not weary you.
When you pass where I have passed
You will see that, alone and wounded,
I have gone through this sad world,
And that thus I have died,
Far, far away, without discovering
The blue manor of Rosamond.

"Former Life"

I have long lived under vast porticos
Which the suns of the sea painted with a thousand fires
And which their tall columns: straight and majestic in the evening
Made like basalt grottoes.

The waves, billowing the reflections of the skies,
Mingled solemnly and mystically
The omnipotent harmony of their rich music
With the colours of the sunset reflected by my eyes.

'Tis there, 'tis there[1]: that I lived in calm pleasures
In the midst of azure skies, waves, splendour,
And naked, perfumed slaves,
Who cooled my brow with palms
And whose only care was to deepen the sad secret
Which made me languish.

MASTER'S RECITAL AND PROGRAM NOTES

by

Beth Bauer

B.M., Vocal Performance
Central Missouri State University, 1987

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

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ABSTRACT

This Master's Report contains expanded program notes on selected Art Songs by Robert Schumann, Henri Duparc and Antonin Dvořák. Also included are an aria by Alfredo Catalani and an opera excerpt by Samuel Barber. A discussion of their lives, compositional styles, choices of poetry, and a brief analysis of the songs is included. Encompassed in the biographical material is their education, influences, and mention of their works. Also included is a tape of the performance.